

## **MINUTES OF THE MEETING**

**02 December 1999**

### Projects Reviewed

Convened: 8:30am

Civic Center Presentations  
Civic Center Open Space  
Civic Center Art Plan  
City Hall  
SW Precinct  
WSCTC Expansion  
Mountains to Sound Greenway  
South Lake Union

Adjourned: 4:30pm

### Commissioners Present

Rick Sundberg  
Moe Batra  
Ralph Cipriani  
Gail Dubrow  
Jeff Girvin  
Nora Jaso  
Jack Mackie  
Peter Miller  
Cary Moon

### Staff Present

John Rahaim  
Layne Cubell  
Kelly Walker  
Rebecca Walls

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120299.1A    Project: **Civic Center Presentations**  
                   Phase: Briefing  
 Previous Presentation: 21 October 1999, Concept  
                   Presenters: Peter Bohlin, Bohlin Cywinski Jackson Architecture  
                                 Marilyn Brockman, Bassetti Architects  
                                 Brad Tong, Shiels Obletz Johnsen  
                   Attendees: See Attached  
                   Time: .75 hr. (SDC Ref. # DC00119)

The City Hall design team presented the design principles that they have established for the project, but also anticipate that they will continue to evolve over time. Generally, the team feels that the building presents a symbolic representation of government and the citizens of Seattle to the world. The principles also speak to how the citizens of the city will go to the building and be encouraged to participate with government. The Principles also inform the urban design issues that focus on the humanist aspects of the building.

*Seattle City Hall Design Principles*

1. *To provide a great public space, both interior and exterior, that embodies the ideals of governmental openness, community spirit and civic awareness. [Symbolism from a citizen's and government's point of view.]*
2. *To make a place that celebrates, with spirit and sensibility, the history and craft of the region and reflects the high technology that is its lifeblood today. [This speaks to Seattle's history and future.]*
3. *To integrate City Hall with the surrounding urban fabric by recognizing adjacent community, building heights and configurations, and reinforcing both visual relationships and pedestrian movement within the Campus which includes the Justice Center and Key Tower. [The team is continuing to work with the NBBJ team to address this principle in the design.]*
4. *To enhance the sense of downtown as a place for pedestrians, assuring accessibility throughout the site for all citizens.*
5. *To integrate the City Hall architecture and open space with public art through close collaboration of architects, landscape architects and artists from the early stages of design.*
6. *To create and foster a highly inclusive, collaborative design approach that emphasizes the role of clients and the public as active partners in the creative process.*
7. *To achieve or surpass city-wide goals of sustainability in all aspects of design from materials selections and building systems through space planning concepts. More importantly, to create a truly sustainable City Hall and open space which becomes the heart of the Seattle community throughout its 100-year vision. [The team feels that a sustainable building is one that will be cared for and respected by the community.]*
8. *To take advantage of technological capabilities to ease communication, encourage interaction and streamline processes between the City and its citizens and among City agencies. [To help meet their sustainability goals, the team is striving for efficiency in the building design and use.]*

9. *To design a building which provides an environment of comfort and wellbeing through abundant natural light, careful orientation of views, high indoor air quality, and an organizational pattern that encourages social interaction and increases productivity.*
10. *To choose materials and forms that convey a sense of high purpose and permanence.* [The team hopes this projected 100 year structure will last even longer.]
11. *To establish architectural and open space guidelines for the development of future phases of the Master Plan that will result in a cohesive urban environment.*

**Discussion:**

- Athens:** Do you foresee any other city-wide sustainability goals?
- Brockman:** We haven't finalized the broader goals and we're still working out what we can do in the building with regards to education, symbolism, recycling and energy savings. The intent is to meet and surpass our goals.
- Dubrow:** I appreciate your articulation of the principles. Regarding number nine, if your goal is to provide a humane workplace, then the social and organizational components should be the drivers rather than light and air.
- Bohlin:** This is a challenge. We are including an area in the building that provides common services to everyone. The key will be to find other opportunities where people can gather together.
- Dubrow:** What function will these principles serve? Are they a catalyst for other alternatives?
- Brockman:** Our intention is to regularly review the project and use these principles as the criteria for evaluation.
- Dubrow:** I was thinking that we could use them as a framework for review and discussion.
- Bohlin:** However, I don't think we should have to compromise the design for the sake of the principles.
- Sundberg:** I agree.
- Jaso:** The Design Principles leave a question of whether the diverse cultures of the citizens of Seattle, and accessibility with a small 'a,' are part of your architectural and landscape design approach. Also, I think your language is too strong when you say in number two that high technology is the region's lifeblood today. I think the people are the lifeblood.
- Bohlin:** The best thing we can do is to enable people. With regards to the landscape and building design, we don't want to take a trite approach to cultural expression. I believe that we should provide an openness that allows people to make subjective choices about their environment.
- Hinshaw:** The Design Principles are great but I feel that they could apply to any city. I'm looking for something that speaks to Seattle in particular.
- Brockman:** As we move through the design, how we articulate the principles relative to Seattle will be the test of our success.
- Dubrow:** But he's looking for a principle that speaks to the larger place.
- Sundberg:** I think we're all reaching for this.

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120299.1B    Project: **Civic Center Open Space**  
                   Phase: Introductory Briefing  
                   Presenters: Kathryn Gustafson, KLG Ltd.  
                                 Barbara Swift, Swift and Company  
                   Attendees: See Attached  
                   Time: .75 hr. (SDC Ref. # DC00139)

The open space design team for the new Seattle Civic Center is in the beginning stages of identifying the key issues with regards to the landscape design. Kathryn Gustafson is the principle landscape designer and Barbara Swift and Company will be supporting her efforts. Gustafson presented some relevant examples of her work including the following. At the plaza for the French City Hall, Gustafson incorporated a flexible and interactive water feature. A current project for a 35,000 square foot plaza in New York that is part of a new planetarium building by James Polshek, draws upon concepts related to astronomy. Many other projects involved complex siting issues and level changes. Gustafson feels that the overall design of the Civic Center site should feel as though it is located in the center of downtown Seattle rather than on the edge. Further, she feels that it is important to preserve the uninterrupted views toward the water from the site.

Gustafson believes that the Civic Center should be considered a place of pageantry and public expression — spontaneous and planned — and that the most important design concept is that the Civic Center is the citizens of Seattle’s “town hall.” Further, she plans to look at how grade changes have been dealt with in history and how staircases and other public spaces can inspire spontaneous interaction. Tactile elements will include plants, stone, water and lights.

### **Discussion:**

- Moon:** You’ve shown a wonderful range of projects and an understanding of how public spaces can work. I encourage you to use your inventiveness, creativity, humor and playfulness to develop spaces of public encounter and engagement. And, to make the spectacle of government visible.
- Gustafson:** The space will need to visually and physically attract the public who will then be responsible for appropriating it.
- Jaso:** Seattle has a uniquely accessible government that this project could reflect.
- Girvin:** The concept of civic space in Seattle is a new one and as such, this will also be an educational tool.
- Gustafson:** It’s true, Seattle does not have a major civic plaza.
- Jaso:** But the ‘Commons’ issue implied that we don’t need a major plaza to be a good city.
- Gustafson:** But that contradicts the definition of public space and the desire to invite public interaction, participation and gathering.
- Jaso:** I think it’s a core debate.
- Dubrow:** The design community in Seattle has always looked to Italy for cues. Is it something ‘civic’ that we’re missing or as Nora was asking, do we even need it?
- Bohlin:** There are many issues at work and Kathryn is giving us an opportunity to address them; there are also many that we cannot predict.
- Gustafson:** The entire world looks to Italy and perhaps it’s because there are certain components in their public spaces that speak to all people.
- Brother:** Many plazas in European cities have multiple uses throughout the day. We’re trying to invest this notion into the Civic Center open space.

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120299.1C    Project: **City Hall and Open Space Art Plan**

Phase: Introductory Briefing

Presenters: Beliz Brother, Artist

Attendees: See Attached

Time: .75 hr. (SDC Ref. # DC00143)

The artist in residence and manager for the City Hall and Open Space Project Art Plan, Beliz Brother, presented her work and ideas for an approach to the project. In her own work, Brother creates site specific installations using recycled materials, texture, light, sound and color to tell a story. Her work typically addresses issues related to humanity. One project, "22 Adagio," explores how to turn a moment in time and history into a work of art. As the artist in residence, Brother developed an art plan for Harborview Medical Center's new facility. She has also developed work for the Delridge Community Center and Holly Park and was an artist in residence in Japan and Indonesia. On the Community Supported Agriculture Project (CSA), Brother worked closely with the community members to define the historical issues.

### **Discussion:**

**Dubrow:** How do you plan to approach this project?

**Brother:** I don't think we will parcel out sections of the building to different artists. I think it should be more of a collaboration and the lead artist, Jamie Carpenter, will work on early design charrettes. I need to do more investigation on the specific needs of City Hall. I'd also like for us to address the experience of the city staff and to explore how art work can integrated into the sustainable structure. I would also like to draw upon the talents of master craftsmen and there has been some discussion about integrating a high technology library. We also hope to include space for temporary art installations and performances.

**Girvin:** I encourage you to consider what can happen off-site that would help celebrate the civic space and that reaches out to the art community in Seattle. The "22 Adagio" project is a good example.

**Goldstein:** The limited funding, \$1 million, for this project is reserved for City Hall and the open spaces. Other art money will have to come from other sources.

**Dubrow:** What is your artist selection process?

**Brother:** It's developing.

**Mackie:** Your process is so hands on and I encourage the art program to take the same approach and to consider long term programming needs. I would also like to second Jeff's point about having the art extend beyond the boundaries of the site. Also, the process of arriving at, and leaving the site—the seat of local government—should be carefully considered.

**Dubrow:** The Municipal archives is a rich source for visual material on the history of the city. In some other cities the history of their city halls is rich and it would be nice to bring this out in this city that seems to have erased this part of its past.

**Rahaim:** The attitude about the public sector and service has changed over time; it would be interesting to see how this project could address this issue in the positive or negative.

**Dubrow:** This is a building for the mayor, city council *and* the citizens of Seattle. The concept of service and addressing the needs of those who work there should not be lost.

**Enlow:** How can you imagine the events of the last few days [WTO] entering into the process and discussion about this space?

**Brother:** I have wondered how things might have been different if people had had a place to go; a recognizable place for gathering that speaks to political issues.

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120299.1D    Project **City Hall**  
                  Phase: Pre-Schematic  
          Presenters: Peter Bohlin, Bohlin Cywinski Jackson Architecture  
                          Marilyn Brockman, Bassetti Architects  
                          Brad Tong, Shiels Obletz Johnsen  
          Attendees: See Attached  
                  Time: 1.0 hr. (SDC Ref. # DC00119)

The City Hall design team is in the early schematic design phase of the project. The current design for the new Seattle City Hall reflects a revised program that is one floor less than the previous scheme. The design team is striving to get more efficient use out of each of the remaining floor plates. The team continues to explore the use of columns on the east façade of the building facing the Justice Center and an effort is being made to open the Fifth Avenue and James Street corner. Regarding Key Tower access and linkages, a team is being assembled to focus on solving the complex issues and an initial brainstorming session has been scheduled for December 17<sup>th</sup>. The City Hall and Open Space team will continue to work with the Justice Center team.

#### **Discussion:**

- Jaso:** Can you elaborate on the basic massing and design concepts?
- Bohlin:** The master plan positioned the chambers in the area we've placed them. The plan also located a generous reception space in an accessible position. Our priority is to make the public spaces as transparent as possible so that the public will feel that the building belongs to them. The reception hall will take advantage of the view corridors toward the west. Also, we may incorporate a great stair that affords view corridors to the outside. Kathryn Gustafson will be designing a solution for the north south circulation element. The design may incorporate an elevator off of Fourth Avenue to provide additional hillclimb assistance.
- Zieve:** The model confirms that our basic notions to place the Police Headquarters on the north and the courts on the south were correct. We will continue to develop the Police Headquarters side of the Justice Center in relation to City Hall. I think both teams agree that the basic moves are on target and as we move forward we will continue to make adjustments. Also, we've tried to push the face of the Justice Center back to make way for the landscape components and open space that will unify the projects.
- Jaso:** The project feels disconnected to me and I don't have a sense for the whole or the unifying themes.
- Bohlin:** The landscape treatment of the site will add a lot. The master plan implied that there would be uneven masses. We're trying to determine how to thread the pieces together.
- Jaso:** I envisioned an open place and this feels closed. I don't know the details of the program but the buildings occupy more of the site than I expected. I also don't see the relationship to Key Tower and I wonder if the artist and landscape architect will be allowed to reopen the design conceptually.
- Sundberg:** The west side of the building does feel constrictive and I would encourage you not to remove the floor you've proposed in your current design.
- Bohlin:** We can't make the floor plates smaller because the program needs the space. We do hope to open the space up by pushing the south edge back..
- Sundberg:** As you move through the design I'm sure you will find other ways to balance the transparency and mass.

- Moon:** The model is fabulous for understanding the tectonics and massing relationships but it doesn't convey how one would experience the space; I think these two explanations should happen simultaneously.
- Bohlin:** We will address these issues at the next meeting.
- Gustafson:** The steepness of the site is a constraint and I think it's making the site feel very heavy.
- Jaso:** Could the doors of the City Hall lobby open up during good weather in order to open up the entire space?
- Bohlin:** That's an interesting idea but we wouldn't be able to do it most of the time. But we do need to look for more opportunities to open the space up.
- Action:** **The Commission appreciates the presentation and makes the following comments and recommendations.**
- **The Commission would like to thank the entire team for their participation and presentations today and also thanks Rick Zieve and Dennis Forsyth of the Justice Center team for coming;**
  - **appreciates that the general design is more open than described in the master plan, but has some serious concerns with the massing of both the main building and council chambers and their relationship to the open space;**
  - **as the team moves forward we hope that they will continue to consider how the public gathering space can be more open and more accessible in a physical sense—perhaps by providing flexible entries;**
  - **supports the design principles as formulated and looks forward to their development as the project evolves;**
  - **looks forward to discussing these issues at the next presentation, even if they are not resolved; and**
  - **feels that this team could be a great model for how well a collaboration can work.**

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120299.1A Project: **Civic Center Presentations**

Attendees: Lucia Athens, Seattle Public Utilities  
Lynn Basa, Seattle Arts Commission  
Lee Belland, City Budget Office  
Pam Beyette, Lead Artist for the Justice Center  
Lyle Bicknell, Citydesign  
Marilyn Brockman, Bassetti Architects  
Beliz Brother, Artist Manager for the Civic Center  
Marty Curry, Planning Commission  
Patrick Doherty, Design Construction and Land Use  
Clair Enlow  
John Eskelin.  
Dennis Forsyth, NBBJ  
Barbara Goldstein, Seattle Arts Commission  
Barbara Gray  
Katherine Gustafson, KLG Ltd.  
Mark Hinshaw, Seattle Times  
Ken Johnsen, Shiels Obletz Johnsen  
Rick Krochalis, Design Construction and Land Use  
Monica Lake, Executive Services Department  
Bob McElhose, Design Construction and Land Use  
Steve Pearce, Strategic Planning Office  
Jun Quan, Executive Services Department  
Victoria Reed, Arcade Magazine  
Barbara Swift, Swift & Company Landscape Architecture  
Marcia Wagoner, Pacific Rim Resources  
Rick Zieve, NBBJ  
Bob Zimmer, LMN Architects

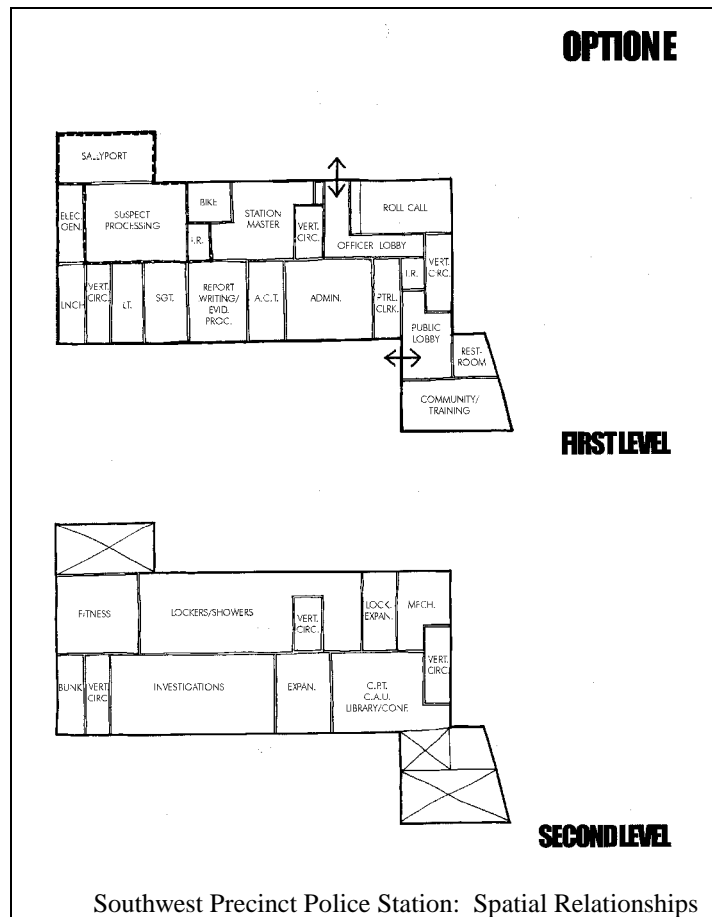


120299.2      **Commission Business**

- |                  |    |   |
|------------------|----|---|
| ACTION ITEMS     | A. | Timesheets  |
| ANNOUNCEMENTS    | B. | Central Library Public Meeting<br>Dec. 15 <sup>th</sup> at 12:00 pm / Cubell  |
|                  | C. | City Hall Public Meeting<br>December 16 <sup>th</sup> , 5:30-8:30 pm / Cubell |
| DISCUSSION ITEMS | D. | LRRP / Sizov  |
|                  | E. | Holiday Celebration<br>December 17 <sup>th</sup> , 6:00 to 9:00 / Miller      |
|                  | F. | Other Announcements   |
|                  | G  | Consultant Selections Update/Cubell   |

120299.3      Project: **SW Precinct**  
                  Phase: Conceptual  
 Previous Presentation: 16 September 1999, Scope Briefing  
                  Presenters: Steve Arai, Arai Jackson Architects & Planners  
                  Kay Kirkpatrick, Artist  
                  Teresa Rodriguez, Executive Services Department  
                  Karen Stanley, Arai Jackson Architects & Planners  
                  Attendees: Barbara Goldstein  
                  Time: 1.0 hr. (SDC Ref. # DC00117)

The South West Police Precinct is located in the middle of a Seattle Police Department service area in West Seattle. The site is located at the intersection of Southwest Webster Street and Delridge Way Southwest in the parking lot of an existing K-MART store, who is also the owner. The team would like to take advantage of the gentle curve on Delridge Way SW in their design. The program requires 27,800 square feet and will need to accommodate 130 cars on the site; a fueling island will also be included. The proposed schemes are oriented toward the nearby Webster Detention Pond, Delridge Way SW, or a combination of the two. The team's "Option G" represents the best of several schemes and the client's preference. A gracious public entry is on the southeast corner off of SW Webster Street. Also, because of the steep grade, it would be difficult to gain access from Delridge Way SW. A retaining wall on Delridge Way SW affords appropriate parking options. The main floor of the two-storey building provides space for a public lobby; the major patrol entrance and patrol functions; detention space for short-term holding; administration; the station master; and a clerk's area near the lobby. The second level houses showers on the north side of the building and offices on the south with views toward the Webster Detention Pond.



The project team has held several meetings with the public to introduce the project. The Citizen's Advisory Committee's major concern was that because SW Webster Street is a residential street with a dead end and no traffic signals, that traffic will become a daily concern. There were also some questions about the shape of the site that has been determined by the owner who requires a 250 foot parking radius from the main entrance to the K-MART store. There is also concern that orienting the building toward Delridge Way SW would make the facility more vulnerable to drive by shootings.

The project artist, Kay Kirkpatrick, has been reviewing the history and watershed aspects of the site, as well as meeting with the public and policemen in an effort to understand the needs of the community and corresponding requirements of the art program. She has identified three zones of public art that radiate out from the center of the site. The first zone on the outer most edge will invite public interaction and possible artistic collaboration. There is also potential to extend the pedestrian pathways from the Webster Detention Pond into this area. The second conceptual zone incorporates the public lobby and provides a symbolic bridge between the police and the community. Kirkpatrick is considering creating a “forest” in the lobby that conceals the space—for safety reasons—while maintaining a sense of openness. The third zone is reserved for a police sanctuary.

#### **Discussion:**

**Jaso:** I am concerned with the view looking south from Sylvan Way into the parking lot.

**Arai:** The retaining wall on Delridge Way SW moves more than half way across the site and provides some screening. Also, K-MART wants to remain visible from that direction so we will need to strike a balance.

**Jaso:** What is the bump out area on the northern part of Delridge Way SW?

**Arai:** It's an area of filled in asphalt.

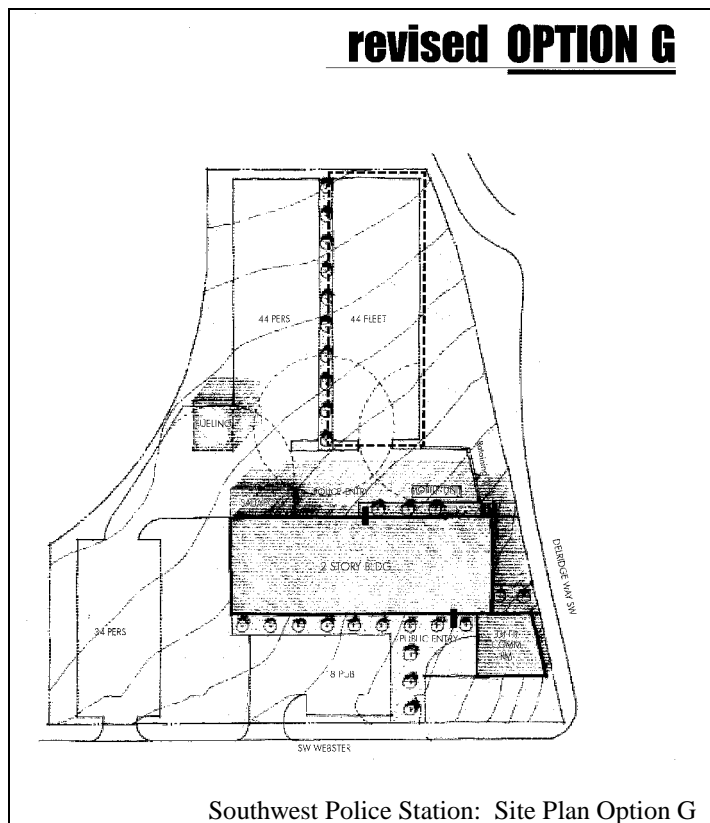
**Jaso:** Perhaps you can take advantage of it in your landscape or streetscape plan.

**Dubrow:** I can see how the art diagram is useful in identifying the issues and zones, but I'm a little concerned about the themes. You're focusing on the environment more than the social history of policing.

**Kirkpatrick:** That was the direction I was given. Also, I was selected to be the project artist because I specialize in working in natural environments.

**Dubrow:** When you address the issue of interaction between the neighborhood and police, I'm worried that you're moving toward an abstract approach that implies participation but reduces their experiences to a generic idea. I encourage you to engage with the difficult subjects.

**Cipriani:** I support the notion of taking the access off of SW Webster Street. Regarding the traffic signal, I'm glad you're dealing with it as a separate issue and pre-existing condition and encourage you not to acquiesce on it. K-MART was probably the traffic generator and created the need for a traffic signal and the private sector can afford to contribute to the cost of one. Your project is going to add a marginal number to the existing traffic and you shouldn't be expected to pay for this pre-existing condition.



- Girvin:** Your presentation is excellent and your process is very clear. I would also encourage you to look at the west property line as a possible symbolic gesture to show the riparian corridor. Perhaps it's in the way the landscape is treated.
- Arai:** I like that idea. As you know, Longfellow Creek is in a culvert 30 feet below the site. The neighborhood is also interested in highlighting the condition.
- Moon:** In the next phase of your design, I would like to see you focus on the relationship between the interior of the building and the exterior landscape and on how the community will enter and use the building and site.
- Arai:** I admit that the rectangular forms we are using are program driven at this point. Our hope for creating a public entry at Delridge Way SW and SW Webster Street, was to provide a refuge from the busy area. And although the police prefer Option G, Option H provides more visibility along Delridge Way SW. Also, because the building is on piles, we are considering the possibility of elevating the building.
- Dubrow:** Some of us would strongly endorse a more visible presence at the intersection.
- Sundberg:** Yes, but would you run into difficulties with K-MART if you blocked some of their view?
- Arai:** K-MART's needs are definitely a consideration that we must keep in mind.
- Dubrow:** How do you think you give the building a landmark status?
- Arai:** There may be a gesture toward environmental themes but we're still working on this.
- Sundberg:** As the city is moving ahead with all of its new projects, we are hoping to address more sustainable issues in the architecture. I would encourage you to extend this theme.
- Action:** **The Commission appreciates the clarity and thoroughness of the presentation and makes the following comments and recommendations.**
- **suggests that the team gives further consideration to the site orientation along Delridge Way SW, especially the visible structure on the street;**
  - **urges the team to address the shortcomings of any plan with a significant setback and the barrier that the parking area may generate and to consider a more pedestrian and vehicle friendly entrance;**
  - **supports the team in their efforts to increase the visibility of the building at the intersection of Delridge Way SW and SW Webster Street;**
  - **urges the team to focus on the issues of sustainability in the goals of the project and to consider a symbolic gesture toward the adjacent riparian corridor;**
  - **encourages the City to only accept a level of financial responsibility for the intersection that is appropriate to the project; and**
  - **encourages the artist to engage a variety of subjects in the entry zone that helps to bridge the police and the public; and**
  - **suggests that the artist's drawings be used as an overlay on the architect's designs.**

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120299.4      Project: **WSCTC Expansion**  
                  Phase: Lobby, Eighth Avenue Tunnel, General Lighting, Ninth Avenue and Pike Street  
          Presenters: Teal Brogden, Horton-Lees Lighting Design, Inc.  
                          Christopher Eseman, LMN Architects  
                          Chuck Hartung, WSCTC  
                          George Loschky, LMN Architects  
          Attendees: Beverly Barnett, Seattle Transportation  
                          Mark Clemmens, Seattle Transportation  
                          Daniel Johnson, Washington State Convention and Trade Center  
                          Vince Lyons, Design Construction and Land Use  
                          Glenn Weiss, Washington State Convention and Trade Center

Time: 1.5 hr. (SDC Ref. # DC00028)

The team has been looking for ways to enhance the pedestrian experience along Eighth Avenue and feel that color and materials are key components. The MOHAI display cases on Eighth Avenue will add a level of animation and activity as well as a public lobby and meeting area for MOHAI activities. The west side of Eighth Avenue will incorporate a retail component and a service and parking entrance. The team has developed a structure that replaces the previously presented bollards and incorporates a system of banners and poles. The poles will be constructed of a tube structure that takes design cues from the radius of the arch and lighting components. Two poles will make up a “v” structure that holds a perforated metal panel in space between. A light fixture will be attached directly below the panel that will reflect the light. The base of the banner pole systems will be an 18-inch concrete “ottoman” that can potentially provide seating. Independent ottoman-type bollards which match the banner elements’ base will be spaced more generously than the previously presented bollards. The Art Enhancement team selected the colors for the overhead lighting armatures; the banner systems (designed by LMN, as were the armatures) would pick up those colors. There is no intention at this point for additional involvement by the Art Enhancement team in the 8<sup>th</sup> Avenue streetscape.

The team wants people to feel comfortable as they move through the tunnel and are employing standard tunnel lighting technology. They want to maintain a “light” finish on the roof structure and the lighting designer, Teal Brogden, feels confident that the computer rendering of the space that was presented is an accurate representation of the proposed lighting system. A master colored metal halide lamp will be used for its high level of color consistency. Fixtures will be carried in the overhead lighting armatures. To make the space more welcoming, down lighting will be placed on the sides of the vault that will provide ample lighting on the sidewalk. In an effort to easily facilitate adjustment of the lighting component, all of the elements will be controllable separately through the switching system.

### **Discussion:**

- Jaso:** Will the up lights illuminate the vault?
- Brogden:** Yes. Because the lamps are placed close enough to the center of each rib, they will cast an even glow.
- Girvin:** Are the sidewalks illuminated by downlights and bollard lights?
- Brogden:** The banner elements and low bollards have taken the place of the taller, thinner bollards.
- Jaso:** What are you proposing for the hotel side, west, of Eighth Avenue?
- Loschky:** The hotel incorporates finishes that are different from the arch but consistent with their building. The artist will also be articulating the doors on that side of the street.
- Dubrow:** The banners remind me of the artist’s designs for the streetscape. How do these elements relate to those?

- Loschky:** The elements on the streetscape, that were designed by the artist, are 16 foot high elliptical cylinders made of perforated metal and have a gold interior. There is some material relationship but little design resemblance.
- Sundberg:** The artist's pieces were designed as sculptures and markers of the zone and the architects light fixtures were designed as artistic elements.
- Rahaim:** There was a conscious effort to differentiate between Pike and Eighth Streets.
- Jaso:** When you're selecting the perforated panels, you may want to consider choosing one with a double layer that creates a moiré pattern that would provide some movement.
- Brogden:** We also want to make a gesture toward respecting the historic lighting that moves along Pike Street. Our intention is to simply light the form of the Pike Street Canopy and we are placing lighting on the vertical elements of the canopy structure to achieve this. The historic fixtures continue below with a rhythm similar to existing parts of Pike Street.
- Jaso:** Can you explain how you make the light cast an even light over the tunnel structure?
- Brogden:** The lights on either side of the structure will provide a soft light and will flesh out the light for each other, and the lights on the sides of the structure will add crisp highlights. Working together, these systems will cast a fairly even overall light.
- Mackie:** How much light will be visible from above the structure, such as from an airplane?
- Brogden:** An aerial view would not show a luminous structure because the light is coming from below and lighting the lower surfaces of the elements. However, you will see some light sparkle at the columns.
- Dubrow:** At an earlier presentation we discussed the possibility of the outdoor space being used for public events that would animate the street. Does the lighting support this programming component?
- Hartung:** The Convention Center has found it difficult to choose a space that would be typically appropriate and has brought lighting in as needed for special events.
- Dubrow:** I would like to see it calculated into the design because it was one of the elements that the program claimed it would provide and that should be considered as part of any public space.
- Rahaim:** Is there any tint to the glazing that might reduce any light spill?
- Hartung:** No, except the glazing at the top of the pedestrian bridge has a fritted pattern.
- Rahaim:** The City Council's condition was that the streetscape on Eighth Avenue be animated. It would be helpful for the Design Commission to advise them that your proposal meets that requirement.
- Jaso:** By replacing the bollards with the banners you have established a more interesting rhythm and I don't need to see the need for any more elements on the sidewalk.
- Sundberg:** The Commission is much happier with the vertical banner fixtures and the rhythm that is established by the spacing.
- Dubrow:** There was a mention in the last discussion about coordinating this aspect of the design with the artist and I encourage you to consider doing that.

The project team has been working on the lobby design in an effort to develop a space that meets the needs of the program and the public. The office tower will share the lobby area with the Convention Center and the treatment of the floor tiles will distinguish the different uses. In an effort to create a seamless traffic flow during high and low event hours, the tables and chairs in the lobby will be moveable. In addition, some carpeted areas with "easy chairs," or living room style seating will be included. There will also be moveable art display cases. Small-scale retail such as coffee carts may also be incorporated. The "hanging pendant elements" within the lobby and the paving patterns and materials on the sidewalk and in the lobby, are part of the artist's plan. Planter hedges and informal landscaping in

planters will provide further interest.

**Dubrow:** How can we design broad open plazas so they accommodate peak traffic flow but don't look empty during non-peak hours? How do you make the space feel lively and animated? Are the tables and chairs your main strategy? If so, perhaps the structure needs to be the main attraction. I encourage you to look for a more creative approach.

**Loschky:** We have liability issues with the stairs and the lengthy and specific code requirements make them difficult to work with in an artistic way.

**Dubrow:** I think you're missing the main opportunity to make it a space that has less formality and invites lingering thorough an alternative approach.

**Loschky:** The challenge is how to move 10,000 people through the lobby without creating a hazardous problem.

**Mackie:** Everything seems to be on wheels and I wonder if the landscaping was also, it could provide flexible options to help break up the space.

**Jaso:** How frequently do you need to move 10,000 people through the space?

**Hartung:** On average about once a month.

**Jaso:** I think you should consider using moveable elements that will help shape the space during non-peak hours and then move them out of the way once a month. We're hoping that the public will feel that this is a place where they can go and linger and they won't if it's empty.

**Dubrow:** If you're trying to design for the average flow, it isn't a high capacity crowd. Accordingly, your design shouldn't rely on it as a driver.

**Moon:** This is a great opportunity to add a level of playfulness and whimsy and I encourage you to take advantage of that. It shouldn't feel like a convention hall all the time.

**Dubrow:** The art work that you've added to the ground floor is contained — why not allow it to permeate the details of the risers on the stairs or the handrails?

**Hartung:** You have to remember where we've come from. There was a desire to place a large scale piece of artwork in the lobby and Ann Gardener's work has fulfilled that. There is also a lot of art work on the walls. The budget for more art is limited.

**Dubrow:** I remain troubled by the limited public art in the public space on the ground floor and what you've added, except for the Ann Gardener work, is not appropriately scaled to the space.

**Sundberg:** The scale is the issue here. The placement of art in containers is not engaging or appropriate to the space. What are other ways that objects can engage people in public space? Perhaps something that is indicative of Seattle.

**Jaso:** If you take away the foliage the space feels empty and without scale. You need to shape the space with appropriately scaled engaging components. How you artfully treat the interior landscaping, lighting, objects and other details will be critical in solving this problem.

**Loschky:** We're caught in the middle. There are budget and client concerns that we have to consider. We're getting contradictory direction on what the agenda is.

**Dubrow:** The Design Commission is only suggesting that you animate the public space and make it a highly visible and engaging place while meeting your functional needs.

**Hartung:** There is a 20 foot high ceiling in the space and although the room is large, it's really not that big relative to others of its kind. When you ask for us to include components that obstruct the space, you're asking for the antithesis of what the president of the convention center has strongly asked for. It's a conflict.

**Dubrow:** I think we're in conflict with what this space should be and you're caught in the middle. We're just concerned that the program that we agreed upon is not being fulfilled.

**Sundberg:** The rendering explains the relevant issues but I think we need to revisit the scale component. We're looking for larger elements that are welcoming to the public and feel that the space is large enough to accommodate them.

**Dubrow:** The reason Ann Gardener's piece works is because it's the right scale for the space.

**Jaso:** If you were given creative freedom to solve this problem, are there any solutions that have already come to mind?

**Loschky:** It's hard for us to separate ourselves from our client's problems, especially after working through these issues for three years.

**Action:** **The Commission appreciates the presentation and makes the following comments and recommendations.**

- **supports the lighting plan;**
- **approves of the Ninth Avenue and Pike Street landscape improvements;**
- **supports the pedestrian amenities on the streetscape at the Eighth Avenue tunnel;**
- **encourages on going efforts to maintain the streetscape as active and vital spaces;**
- **would like the team to take a fresh look at the lobby, especially with regard to the issues of scale and return in 30 days; and**
- **is open to finding a format where all of the interested parties can reconcile the conflicting issues with regards to the lobby.**



120299.5      Project: **Mountains to Sound Greenway**  
                  Phase: Briefing  
                  Presenter: James Ellis, Mountains to Sound Greenway  
                  Ken Konigsmark, Mountains to Sound Greenway  
                  Pete Lagerwey, Seattle Transportation  
                  Attendees: Mark Clemens, Seattle Transportation  
                  Steve Pearce, Strategic Planning Office  
                  Time: .75 hr. (SDC Ref. #DC00141)

Over the last 10 years the team has been working on a plan that is near completion. The project involves a Greenway that runs from Puget Sound to Thorp in Kittitas County and along the Interstate 90 (I-90) corridor. The project has been successful in securing funding over \$50 million worth of land. An agreed upon plan for trails is also in place. The initial goal of the project was to preserve the Greenway along the I-90 corridor and the two historic branches of the Sunset Highway. Also, to create a system of trails for pedestrians and bicycles, and automobile and public transportation. “We want a create a wilderness on the Metro.”

Although the team is trying to determine how to connect Mercer Island and Beacon

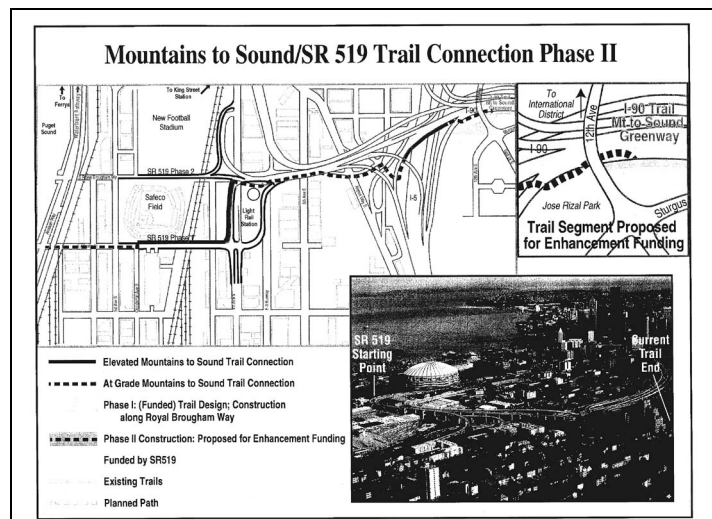
Hill, the biggest challenge is how to get to the Puget Sound. The mayor, the Seattle City Council, King County and the Department of Transportation (DOT) are all supportive of the project. The team does not have a design to date and is still seeking funding to facilitate the project. To date the project has received one State Grant for work on the Department of Transportation’s portion of the project. The project has received one grant for design work on a portion of the project and is hoping for future grants to complete the project.

The current I-90 trail system terminates at 12<sup>th</sup> Avenue South and Golf Drive. The team proposes to take the Greenway trail through the intersection of I-90 and Interstate-5 (I-5) and have it emerge at Royal Brougham Way. The team was hoping to connect with the Royal Brougham pedestrian bridge that has been recently shelved do to Initiative 695. The alternative is to route pedestrians on the surface streets to the Puget Sound. The team is committed to meeting ADA requirements.

The team will also be working with the north Beacon Hill Community Group to coordinate the Mountains to Sound Greenway project with one of their parks and the neighborhood. The team hopes that this project will be a gateway entry into the Emerald City and would like to incorporate some public plazas where the project is at grade. They will also incorporate pedestrian lighting.

### **Discussion:**

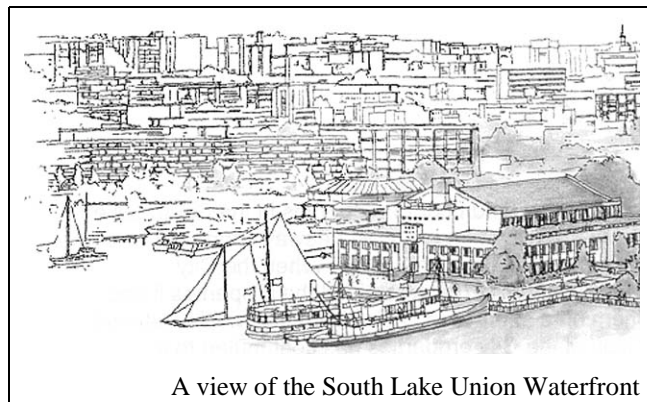
**Dubrow:** It would be helpful for the Design Commission to have an understanding of the principles that will guide the design in order to intelligently evaluate the project.



- Lagerwey:** DOT is responsible for the more contentious issues. It would be helpful to have them here in the future to talk about the relevant issues.
- Pearce:** We have discussed this project with the Commission in relation to the Royal Brougham Bridge project.
- Girvin:** We have concerns about phase two of the State Route 519, Royal Brougham, project.
- Lagerwey:** We realize that we can't count on Royal Brougham and the route we have developed is conservative but also gives us the most opportunities.
- Jaso:** What are the conditions where the project terminates at Alaskan Way?
- Clemens:** You're at the edge of Port Terminal 37 and the Coast Guard.
- Jaso:** I think the Greenway should continue at the point where it meets the water. Also, the intersection of I-90 and I-5 should be celebrated in the design. Perhaps we can help support your grant applications. Citydesign may also be able to help bring the players together.
- Moon:** Have you considered trying to take the Greenway through Pioneer Square and on to the ferry terminal?
- Ellis:** It's a possibility.
- Lagerwey:** But there are some high traffic conditions that we would have to negotiate.
- Action:** **The Commission appreciates the presentation and makes the following comments and recommendations.**
- **The Commission supports the development of the Mountains to Sound Greenway as it lands in Seattle;**
  - **encourages the team to carefully consider how the Greenway can meet the water in a celebratory way before it moves to the north and south; and**
  - **offers the services of Citydesign to assist in the grant application and fund raising processes and encourages the team to advise the Design Commission of any ways they can be of assistance in the development of the project.**

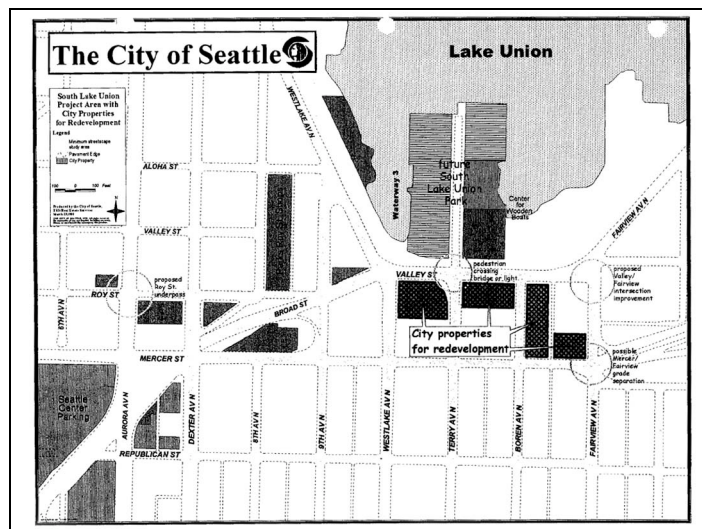
120299.6      Project: **South Lake Union**  
                  Phase: Briefing  
                  Presenters: Nathan Torgelson, Office of Economic Development  
                  Attendees: David Blanchard, Heartland  
                  Heidi Dexter, Heartland  
                  Gerald Hansmire, Makers Architecture and Urban Design  
                  Catherine Maggio, Makers Architecture and Urban Design  
                  Time: .25 hr. (SDC Ref. # DC00051)

*For the past five months the South Lake Union Planning Committee and the City of Seattle have been working with the urban design consultant, MAKERS, and the land and real estate consulting firm, Heartland, to study the [four] City-owned properties located on three blocks directly south of Lake Union. The South Lake Union neighborhood plan has directed the City to look at redevelopment of these properties, which were acquired by the City in the 1960s for the now abandoned Bay Freeway project. The South Lake Union neighborhood plan recommends a series of spot transportation improvements to improve circulation in the area, rather than a grand transportation fix that would require use of these City properties.*



A view of the South Lake Union Waterfront

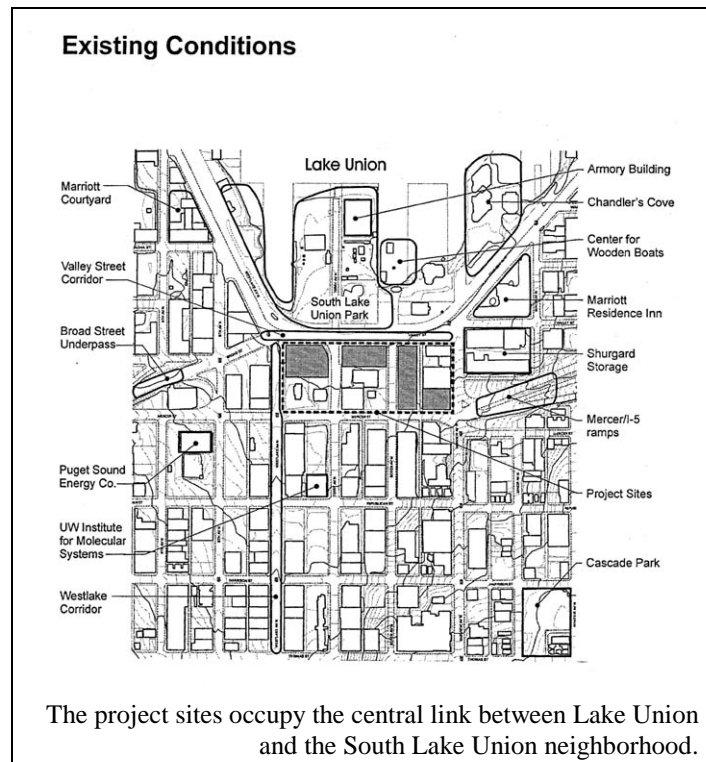
*The South Lake Union Planning Committee and the City worked with the consultants to analyze various redevelopment scenarios for the City properties assuming current zoning (Commercial 2 with a height limit of 40') and the potential of allowing some uses at higher heights. The consultants also looked at redevelopment of the City properties only and the potential for full block development of the three blocks containing the City-owned properties.*



#### Objectives

- *Based on the neighborhood plan recommendations along with the City interest in improving the South Lake Union area, the following objectives served to guide the urban design and economic analysis:*

- *Promote desirable economic development consistent with the South Lake Union Neighborhood Plan, including creation of livable wage jobs and tax benefits for the City.*
- *Promote financial return from the sale of City-owned property and/or a development agreement that provides public benefits, such as streetscape improvements, South Lake Union Park development, and public parking.*
- *Create an attractive gateway to the city from Interstate-5 through the project area, with a focus on streetscape beautification and public art.*
- *Provide safe, attractive pedestrian crossings connecting the project sites to the South Lake Union Park and to the neighborhood.*
- *Identify urban design features and development guidelines in the project area that will help strengthen the connection between the South Lake Union neighborhood and South Lake Union Park.*



### **Discussion:**

- Dubrow:** Because this is a public private partnership, I encourage you to consider the general principles of holding the private development to the same standards as the public development by insuring design review of the totality of the development and by making sure that the percent for art applies to the entire project. This will go a long way in easing the Commissions concerns about the public benefit of this project.
- Torgelson:** We're anticipating a large public art component to this project because of the related sewer overflow project that Metro will be working on, several park improvement projects and proposed transportation improvement projects that signal a public investment in the area.
- Dubrow:** But I'm specifically talking about the investment from the private sector and strongly encourage you to include it in your plan.
- Torgelson:** We have addressed the urban design, architecture and construction issues in our public objectives. When the City Council adopts the final version of our plan they will indicate that this project will be a target project under design review by the City's public private partnership review process.
- Dubrow:** But that's for fiscal concerns. We're asking you to hold the entire project to the same standards of public development.
- Action:** **The Design Commission thanks you for your presentation and would be happy to give more detailed input after reviewing the materials and at another presentation.**